

Colorado State University

UPCOMING EVENTS

VIRTUOSO SERIES CONCERT: CSU Faculty Margaret Miller, *Viola*
9/28 • Organ Recital Hall • 7:30 pm

JAZZ ENSEMBLES CONCERT:
Jazz Ensembles I and II Play the Music of Duke Ellington
9/30 • Griffin Concert Hall • 7:30 pm

VOICE AREA RECITAL
10/6 • Organ Recital Hall • 7:30 pm • FREE

WIND SYMPHONY CONCERT: Symphonies of Winds and Percussion: Hindemith
10/7 • Griffin Concert Hall • 7:30 pm

Theatre: STEP ON A CRACK by Suzan Zeder, Directed by Laura Jones
10/9, 10, 16, 17, 23, 24 • Studio Theatre • 7:30 pm
10/10, 11, 17, 18, 24, 25 • Studio Theatre • 2:00 pm

CONCERT CHOIR AND CHAMBER CHOIR CONCERT:
Music, Near and Far
10/9 • Griffin Concert Hall • 7:30 pm

event calendar • e-newsletter registration

www.uca.colostate.edu

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Tickets: (970) 491-ARTS (2787)

www.CSUArtsTickets.com

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Colorado
State
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UNIVERSITY CENTER FOR THE ARTS

This is your UCA

The Colorado State University Symphony Orchestra Presents:

WALTZES, FOX TROTS, & RONDOS

A NATIONALISTIC TREAT

REBECCA PHILLIPS, Conductor
KATIE MAHAN, Piano

JOHN ADAMS

The Chairman Dances (1985)

LUDWING van BEETHOVEN

*Piano Concerto No. 4
in G Major, Op. 58* (1806)

*I. Allegro moderato
II. Andante con moto
III. Rondo; Vivace*

Katie Mahon, *piano*

INTERMISSION

ANTONÍN DVOŘÁK

*Symphony No. 8
in G Major, Op. 88* (1889)

*I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro, ma non troppo*

Thursday & Friday, September 24 & 25, 2015 • 7:30pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

The Chariman Dances (1985)

JOHN ADAMS

Born: February 15, 1947, Worcester, Massachusetts

Duration: 12 minutes

John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 25 years, Adams's music has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language, entirely characteristic of his New World surroundings. John Adams writes:

The Chairman Dances was an “out-take” of Act III of *Nixon in China*. Neither an “excerpt” nor a “fantasy on themes from,” it was in fact a kind of warmup for embarking on the creation of the full opera. At the time, 1985, I was obliged to fulfill a long-delayed commission for the Milwaukee Symphony, but having already seen the scenario to Act III of *Nixon in China*, I couldn't wait to begin work on that piece. So *The Chairman Dances* began as a “foxtrot” for Chairman Mao and his bride, Chiang Ch'ing, the fabled “Madame Mao,” firebrand, revolutionary executioner, architect of China's calamitous Cultural Revolution, and (a fact not universally realized) a former Shanghai movie actress. In the surreal final scene of the opera, she interrupts the tired formalities of a state banquet, disrupts the slow moving protocol and invites the Chairman, who is present only as a gigantic forty-foot portrait on the wall, to “come down, old man, and dance.” The music takes full cognizance of her past as a movie actress. Themes, sometimes slinky and sentimental, at other times bravura and bounding, ride above in bustling fabric of energized motives. Some of these themes make a dreamy reappearance in Act III of the actual opera, en revenant, as both the Nixons and Maos reminisce over their distant pasts. A scenario by Peter Sellars and Alice Goodman, somewhat altered from the final one in *Nixon in China*, is as follows:

“Chiang Ch'ing, a.k.a. Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle and slit up the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall, and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone...”

[\(www.earbox.com/the-chairman-dances/\)](http://www.earbox.com/the-chairman-dances/)

Commissioned by the National Endowment for the Arts for the Milwaukee Symphony, *The Chairman Dances* was first performed on January 31, 1986 by the Milwaukee Symphony, Lukas Foss, conductor.

album. Katie is also committed to finding new ways to bring younger audiences to classical music through multimedia, and is in the process of producing an innovative video project on Gershwin's Rhapsody in Blue.

Katie was a protégé of Howard Waltz — himself a student of the legendary French pianist Robert Casadesus - and studied with Robert Spillman at the University of Colorado College of Music where she graduated with highest honors. In addition to performing, Katie devotes her time and talent to the support of various humanitarian, medical, and educational causes. In 2014, Katie founded the Katie Mahan Foundation “Music for a Bright Tomorrow” whose objective is to promote classical music and to inspire giving through music. Katie is a Steinway artist and was awarded the Classic Superstar 2008 award by the Berliner Salon.



REBECCA PHILLIPS is the Director of Bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting program. Prior to this appointment, she served as the Associate Director of Bands, Director of Athletic Bands, and Associate Professor at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, “The Mighty Sound of the Southeast” Carolina Marching Band, “Concocktion” Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. She regularly conducts collegiate honor bands and all-state bands across the United States and she has been a rehearsal clinician at the Midwest Clinic: An International Band and Orchestra Conference. Ensembles under her direction have been featured at the 2012 College Band Director's National Association Southern

Division Conference (CBDNA), the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention.

Dr. Phillips believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today's finest composers. She has conducted the world premiere of James David's *Big Four On the River*, the world premiere of John Fitz Rogers' *Narragansett* at the 2013 CBDNA National Convention, the consortium premiere of John Mackey's *Harvest: Concerto for Trombone and Wind Ensemble*, the world premiere of Robert Bradshaw's *Las Apariencias Enganan*, the consortium premiere of John Mackey's *Turbine*, and the world premiere of Brett Dietz's *Crop Circles*. Her conducting performances of David del Tredici's *In Wartime* and John Mackey's *Redline Tango* are both featured on the nationally distributed Louisiana State University Wind Ensemble compact disc project and the world premiere of John Fitz Rogers *Narragansett* has recently been released on the Compact Disc And *I Await*, featuring Dr. Phillips as guest conductor of the University of South Carolina Wind Ensemble.

As a trombonist, Dr. Phillips' performances can be found on several internationally distributed recordings. She has performed with the National Symphony Orchestra, U.S. Army Band (Pershing's Own), the Tallahassee Symphony, and the Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia, and Sweden, and has toured as a trombonist with Johnny Mathis and Barry Manilow.

A native of the Washington, D.C. area, Dr. Phillips earned her Bachelor's degree in Music Education from The Florida State University, Master of Music degrees in conducting and trombone performance from the University of South Florida, and a Doctorate of Musical Arts in conducting at Louisiana State University. She served as a secondary school band director for seven years in Florida, including Director of Bands at Howard W. Blake Performing Arts High School in Tampa, Florida where she developed an award-winning concert band program.

Dr. Phillips holds memberships in the World Association for Symphonic Bands and Ensembles, the College Band Directors National Association, the National Band Association, and in 2014 she was elected into the American Bandmasters Association. She has served on the national CBDNA Collegiate Marching Band committee, the CBDNA Music Education committee, and is currently the NBA College/University Representative.



KATIE MAHAN

From America to the World. Praised as “one of the most outstanding talents coming up today,” American pianist Katie Mahan is capturing the attention of audiences throughout the world for her innovative musical personality, poetic interpretations, and graceful, charming stage presence. She possesses an unquestioned technical mastery combined with a kaleidoscopic palate of tone colors, and has been recognized as “a daring and innovative performer.” A multi-faceted artist for whom music is an endless passion, Katie is at home in a broad repertoire ranging from Bach to Poulenc, and is particularly distinguished as an interpreter of the music of George Gershwin — performing her own daring, exciting solo piano arrangements to standing ovations across the globe — and Claude Debussy.

Katie’s life has always been filled with music, and at the age of four, inspired by attending a performance of Gershwin’s *An American in Paris* given by the famous French piano duo, Katia & Marielle Labèque, she decided that she wanted to be a concert pianist.

She subsequently began piano studies with her mother, Bobette Mahan, giving her first solo recital two years later at the age of six. *An American in Paris* opened the door to the vast world of classical music for Katie, and her love of Gershwin quickly led her to discover the music of Debussy and Ravel, the French composers that Gershwin idolized. Although Katie’s music now takes her all over the world, she never forgets her American heritage, and the great American composer who inspired her to become a pianist. Her programs often feature her own classical arrangements of her beloved countryman’s music, alongside works of Debussy and the high pillars of the classical repertoire.

Katie’s greatest pianistic influence came from her studies with the celebrated French pianist Pascal Rogé, with whom she studied the music of the French Impressionists. Rogé — who traces his musical heritage directly back to the great French tradition of Debussy and Ravel — was not only an important pianistic influence on Katie, but also inspired her to devote years of study to the search for understanding of French music, art and stylistic tradition. Today, Katie’s playing epitomizes the French style of elegance, beauty and poetry. Thomas Veszels of the Münchner Abendzeitung described Katie’s Debussy thus: “Seasoned concertgoers who had already heard Arturo Benedetti Michelangeli, long acclaimed as the best interpreter of Debussy and Ravel, were impressed by Katie Mahan. With such richness of color, perfection of tone, and structural clarity, she takes her world class place alongside the Maestro.”

Since making her orchestral debut in 1999 performing Gershwin’s *Concerto in F* with the Breckenridge Symphony, Katie has appeared in concert throughout the USA, Europe, Canada, the Middle East, Russia and Japan. She has performed with such celebrated conductors as Jiri Belohlavek, Marin Alsop — who described her as a pianist “in the style of Clara Schumann”, Grant Cooper, and Lawrence Leighton-Smith, among others, and in such famous halls as the Konzerthaus in Berlin, the Prinzregenten Theatre in Munich, and the Smetana Hall in Prague. Katie has participated in master classes by such musicians as Lang Lang, Simon Trpcski, and Michel Béroff, and has recently preformed with orchestras including the Prague Philharmonia, Colorado Symphony, West Virginia Symphony, Cheyenne Symphony, Colorado Springs Philharmonic, Boulder Philharmonic, Vancouver Metropolitan Orchestra, and the Wiener Residenz Orchestra, among others.

During the 2014-15 season, Katie will be presented in a concert tour of Germany, along with recitals and concerto performances throughout Europe and the USA. She will also perform as a special guest at the Deutscher Filmmusikpreis in Halle, Germany in October, and will record a CD of concerti by Rachmaninov and Gershwin with the Staatskapelle Halle early in 2016.

She has recorded six independently released CDs featuring diverse repertoire, and has just completed a series of three CDs at the famous Emil Berliner Studios in Berlin, including a Chopin album, a Debussy album and a Beethoven

PROGRAM NOTES

Piano Concerto No. 4 in G Major, Op. 58 (1806) LUDWING van BEETHOVEN

Born: December 17, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Duration: 32 minutes

Beethoven wrote four of his five piano concertos for himself as a performing virtuoso. They were his stock in trade, especially during the early years when he was far more popular as a performer than as a composer. Since there were no copyrights, he took the precaution of withholding his concertos from publication until he himself had made good use of them. Thus, the Fourth Concerto, which he composed in 1805 and 1806, was not published in the orchestral parts until August 1808. The first performance of the Fourth Concerto was given in private, on one of two subscription concerts, both all-Beethoven programs, given at the palace of Prince Lobkowski in March of 1807. The first public performance of the Fourth Concerto, again with Beethoven as the soloist, was presented at the incredible concert of December 22, 1808, in the Theatre an der Wien, which included the world premieres of his Fifth and Sixth Symphonies and his Fourth Piano Concerto.

The *Allegro moderato* begins with a serene motive, gentle and ingratiating in character. The call and response between piano and strings is followed by a gentle contrast from the first violins and oboes in a lyric, lilting phrase. The piano returns with pensive, cadenza-like passage, joining the orchestra in a re-statement and development of the basic themes. This opening movement is supremely lyrical music, from beginning to end.

Andante con moto is a striking dialogue between orchestra and piano. This conversation between two totally different musical temperaments, quite astoundingly, reaches agreement by the end. The stern voice of the orchestra relents, the octaves melt into harmony, and at the very end, orchestra unites with solo in a little sigh of acquiescence.

Rondo; Vivace breaks the melancholy spell of the *Andante* in a vivacious theme, the refrain of the rondo finale. Piano answers with graceful variants of the string phrases. But after this discreet beginning, the orchestra tutti bursts in with a boisterous repetition of the refrain, and the rondo turns out to be full of surprises. The violence of its gaiety, following the deep shadows of the slow movement, recalls the stories of Beethoven’s sudden fluctuations of mood when improvising for his friends. Sometimes, when he had finished and turned around to find his listeners shattered, overwhelmed with emotion, he would burst into a roar of laughter. “We artists don’t want tears,” he would mock, “we want applause.” The finale is rich in sudden contrasts. It charms, it blusters, it crackles, and after the great flourish of the cadenza and humorous afterthoughts, it launches into a triumphant presto, with the obstinate refrain still dominating the grad orchestral frenzy.

- *Program Notes by Edward Downes*

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

ANTONÍN DVOŘÁK

Died: May 1, 1904, Prague, Czech Republic

Dvořák's finest music is as spontaneous and unpretentious as the composer himself. His origins were simple. His father was the butcher of his family town of Nelahozeves on the Vltava (Moldau) River about ten miles north of Prague. Dvořák kept a lifelong preference for simple people, country surroundings, for the language, customs and folklore of his native landscape.

Dvořák composed his G-major Symphony in 1889 at home in his beloved Bohemian countryside amid a floodtide of inspiration so swift that his pen could hardly keep pace with it. On August 26 he started to jot down his ideas. Ten days later he began the formal composition, which occupied him from September 6 to 23. He completed the instrumentation in Prague on November 8 and conducted the first performance with the Prague National Theatre Orchestra on February 2, 1890. The score was published as his Fourth Symphony, although it was actually his eighth work in the form and is usually so numbered today.

I. Allegro con brio. The pensive melody, which opens the first movement is brought back at crucial points of its structure, but as a framework rather than an integral part of the movement itself. Its long, flowing line is drawn in the typically Romantic, warm color mixture of cellos, horns, bassoons, and clarinets in unison. The principal theme of the movement is an airy figure for solo flute, which to the bucolically minded has suggested bird-song. The movement continues with a profusion of catchy melodies, many of them with dance-like rhythms, akin to Dvořák's *Slavonic Dances*.

II. Adagio. The slow movement is built around several imaginative variants of its short opening phrase. One of the most appealing of these comes with another Schubertian effect of a shift from C minor to the sunnier C major. The new version of the melody soars upward in the flutes and oboes against a background of delicate descending scales in the violins.

IV. *Allegro ma non troppo*. A festive soli trumpet call prefaces the last movement, like a summons to some celebration. The theme of this finale is one more demonstration of the infinitive variety and charm of Dvořák's dance melodies, for this too might have been included in one of his collections of *Slavonic Dances*.

- Program Notes by Edward Downes

Bassoon

Mikayla Baker*
Blaine Lee

Horn
Ayo Derbyshire
Camille Glazer
Nicholas Gledhill
Emelie Pfaff
Elise Hawkes

Trombone

Alex O’Leary*
Kelan Rooney

Bass Trombone

Amanda Tatara*

Tuba

Angelo Sapienza*

Percussion

Anthony Lederho
Spencer Poston
Ben Justis
Matt Hollaway
Tim Sanchez
Matt Brown

Piano

Percussion
Eric Hollenbeck
Shilo Stroman

Shilo Stroman
Harp
Rachel Ellins

Rachel Ellins
Piano
Janet Landreth

Janet Landre
Organ
Joel Bacon

Organ
Joel Bacon